

Extension Lesson/Unit Outline **Model (L'Engle)**

<p>TEXT:</p>	<p>A <i>Wrinkle in Time</i>, Madeleine L'Engle, 2007, Square Fish Edition</p>	<p>TIMEFRAME:</p>	<p>5-6 weeks</p>
<p>INSTRUCTIONAL OBJECTIVE(S):</p>	<p>Students will learn about the elements of narrative fiction (setting, plot, characterization, theme, narrative point of view, allusion) by focusing their close reading on a key character and that character's relationship to the development and meaning of Madeleine L'Engle's fantasy novel, <i>A Wrinkle in Time</i>.</p>	<p>ASSESSMENT:</p>	<p>Pre: Students read and annotate short excerpts for main characters from the story and make evidence-based predictions about those characters.</p> <p>Formative: Students complete tools indicating their close reading and claim-making skills and develop six evidence-based claims.</p> <p>Summative: Students develop an evidence-based portrait for a main character and communicate it either through a written explanation or a multi-media presentation. The portrait should respond to key questions about characterization:</p> <ol style="list-style-type: none"> 1. What are the key details of the character's exposition? 2. What are the character's interactions with other characters? 3. How does the character develop, change or evolve within the story? 4. What key role does the character play in the development of the plot and one or more themes in the story? 5. How has following the character closely influenced the reader's understanding of <i>A Wrinkle in Time</i>?

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Week 1	Character excerpts Chapters 1-2	<ol style="list-style-type: none"> Students independently read character excerpts for main characters as a pre-assessment and set activity. Students annotate key details and develop a prediction about each character and his/her role in the story. The class discusses character predictions, and students select characters they will study in teams during the reading of the novel. Teams have an initial discussion about their character. The class does a guided close reading of the first four pages of Chapter 1, paying attention to descriptive language, setting, and initial character exposition for Meg Murry. Students independently read the rest of Chapter 1, noting details of setting and initial characterization for Charles Wallace, Mrs. Murry, and Mrs. Whatsit. The class does a close reading of short excerpts related to Mrs. Murry, Meg, and Mrs. Whatsit, and discusses what they now know about the initial plot of the story. Students independently read Chapter 2, looking for details of plot and characterization, including newly introduced characters Calvin O'Keefe and Mrs. Who. Students work in character teams to compare details they have found about their characters and further develop predictions about what will happen to them. The class does a guided close reading/discussion of key quotations from Mrs. Who: "The heart has its reasons, whereof reason knows nothing" (Pascal) and "Faith is the sister of justice." Students interpret what they think these statements mean, and what they may mean within the story. The teacher introduces the concept of literary allusion and discusses why the author may include allusions within the novel. Students write a short, evidence-based explanation about what they now know about the story's plot and a character's role in it. 	<p>Model Questioning Path Tool (by character)</p> <p>Model Questioning Path Tool 1</p> <p>Attending to Details Tool</p> <p>Attending to Details Tool</p> <p>Attending to Details Tool</p>	<p>Character Teams:</p> <ul style="list-style-type: none"> Meg Charles Wallace Mr. & Mrs. Murry Mrs. Whatsit Calvin O'Keefe Mrs. Who <p>Independent Reading</p> <p>Class - Guided Close Reading</p> <p>Independent Reading</p> <p>Character Team Discussion</p> <p>Class - Guided Close Reading</p> <p>Writing Partners</p>

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Week 2	Chapters 3-5	<ol style="list-style-type: none"> Students independently read Chapter 3, looking for details about the developing plot and their characters. Students meet in character teams to discuss and compare what they know about any of the six main characters that have been introduced so far and their interactions with other characters. Students work in cross-character teams to develop short dramatizations/tableaus involving Meg, Charles Wallace, Mrs. Murry, Calvin, Mrs. Whatsit, and Mrs. Who. Students present tableaus to the class, and discuss what they have learned about the relationships among characters, their conflicts and how those issues may cause their characters to change. The class does a guided close reading of the first five pages of Chapter 4, attending to details related to setting and the children's first experience with a tesseract. The teacher introduces the literary concept of omniscient narration, and students look for details related to how the narrator is able to "look into the head" of characters. Students independently read the rest of Chapter 4, looking for further details about setting, plot, and character development. In character teams, students compare details and observations about their characters. Students individually form a first evidence-based claim about their character, either an analysis or a prediction. The class does a guided close reading of a quotation/allusion from Mrs. Who: "Nothing is hopeless; we must hope for everything" (Euripides). Students do a close reading of the final seven pages of the chapter depicting the flight of the children with a transformed Mrs. Whatsit to see the Black Thing for the first time. Students independently read Chapter 5, noting details related to their characters' development. Following their reading, students complete a Forming EBC Tool and compare the details they have identified and claims they have formed with other students in their character team. The class does a close reading of the last five pages of Chapter 5, focusing on details of what the Happy Medium's crystal ball reveals about Earth. The class discusses what this introduction of evil means within the story, and how it relates to the Euripides quote from Chapter 4 and the "light shineth in darkness" Biblical quote from Chapter 5. The teacher presents information about the great thinkers mentioned at the end of the chapter, and the class discusses why the author may have made allusions to them. [Alternatively, students do extended research on the Internet to learn about one or more of the thinkers, then report back to the class.] 	<p>Attending to Details Tool</p> <p>Model Questioning Path Tool 2</p> <p>Attending to Details Tool</p> <p>Forming EBC Tool</p> <p>Forming EBC Tool</p> <p>Model Questioning Path Tool 3</p>	<p>Independent Reading</p> <p>Character Team Discussion</p> <p>Cross-character Team Presentation</p> <p>Class - Guided Close Reading</p> <p>Independent Reading</p> <p>Character Team Discussion</p> <p>Class - Guided Close Reading</p> <p>Independent Reading</p> <p>Character Team Discussion</p> <p>Class Discussion</p> <p>Independent Student Research</p>

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Week 3	Chapters 6-7	<ol style="list-style-type: none"> The class does a guided close reading of the personal story Mrs. Whatsit relates on the first three pages of Chapter 6. Members of the Mrs. Whatsit team volunteer how this story reveals more about their character, and the class discusses new details about the story's plot and characterization. Students independently read the rest of Chapter 6, and complete a Forming Evidence Based Claims Tool about the setting of Camazotz and what it possibly means within the story. In cross-character teams, students compare claims about the setting and plot developments as presented in Chapter 6, then prepare a dramatization/tableau related to the story so far and its character interactions. Students present their tableaux to the class. Students independently read Chapter 7 and develop an evidence-based claim about the Man with Red Eyes. The class discusses and compares claims. The class does a guided close reading of key passages in Chapter 7, focusing on the interactions and arguments between the children and the Man with Red Eyes and the key plot turn when Charles goes under the control of IT. Students independently write an evidence-based prediction about what will happen in the story and what their character's role in it will be. 	<p>Questioning Path Tool (teacher-developed)</p> <p>Forming EBC Tool</p> <p>Forming EBC Tool</p> <p>Questioning Path Tool (student-developed)</p>	<p>Class - Guided Close Reading</p> <p>Independent Reading</p> <p>Cross-character Team Discussion</p> <p>Independent Reading</p> <p>Class Discussion</p> <p>Class - Guided Close Reading</p> <p>Writing Partners</p>

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Week 4	Chapters 8-9	<ol style="list-style-type: none"> The teacher conducts a class discussion about conformity and independence, then introduces the idea that the story may have something to do with this topic/conflict. The teacher introduces/references the literary concept of theme, defined as an author's implied or stated commentary on a topic. Students discuss evidence from the novel that may relate to the theme of social conformity. Students independently read Chapter 8, looking for details related to this theme, and the arguments between Charles, Meg, and Calvin about the benefits of being different or not. Students develop a claim about what the story may mean relative to this theme. The class does a guided close reading of key passages from the last seven pages of the chapter, looking for details about IT and IT's influence over Camazotz and Charles. In character teams, students read and discuss Chapter 9, looking for details about their character's role in the events of the plot and the climactic meeting with IT. Character teams present a summary of their discussion to the class, identifying key details that have told them something about their character and how he or she is changing and affecting the story. The class does a guided close reading of the passage in Chapter 9 where Meg quotes the Declaration of Independence, and the ensuing discussion between her and Charles/IT about the differences between "equal" and "like." The teacher conducts a class discussion about these ideas as a theme in the novel. Students independently develop an evidence-based claim about this theme. 	<p>Forming EBC Tool</p> <p>Questioning Path Tool (teacher-developed)</p> <p>Questioning Path Tool (student-developed)</p> <p>Model Questioning Path Tool 4</p> <p>Forming EBC Tool</p>	<p>Class Discussion</p> <p>Independent Reading</p> <p>Class - Guided Close Reading</p> <p>Character Team Discussion</p> <p>Character Team Presentation</p> <p>Class - Guided Close Reading</p>

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Week 5	Chapters 10-12	<ol style="list-style-type: none"> Students independently write a short prediction about what they think will happen in the resolution of the story, following the climactic moment when Dr. Murry tesser's the children to escape being taken in by IT, but leaves Charles behind. Students independently read Chapters 10 and 11, looking for evidence related to their prediction and to their character. In character teams, students compare evidence and discuss how their character has evolved during the course of the story. In cross-character teams, students prepare a final dramatization/tableau depicting their characters' interactions with other characters and what the characters have learned about themselves. Students present tableaux to the class and discuss what they mean. The class discusses Aunt Beast as a new character, and what she and Mrs. Whatsit "teach" Meg through their kindness and words. The class does a final guided close reading of Chapter 12, thinking about the literary concept of resolution and its application to this novel. Students pay close attention to key passages related to Meg's transformation, Mrs. Whatsit's analogy between life and the sonnet form in poetry, the advice and "gifts" the three witches give to Meg, and the final confrontation between Meg and IT over Charles Wallace. The class conducts a closing discussion about the power of love and faith, and how these human qualities play out within the novel as themes and forces within and among characters. 	<p>Questioning Path Tool (teacher-developed)</p>	<p>Writing Partners</p> <p>Independent Reading</p> <p>Character Team Discussion</p> <p>Cross-character Team Presentation</p> <p>Character Team Presentation</p> <p>Class Discussion</p> <p>Class - Guided Close Reading</p> <p>Class Discussion</p>

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Week 6	Character Portraits	<ol style="list-style-type: none"> Students develop an evidence-based character portrait which includes their thinking about the following questions: <ol style="list-style-type: none"> How is the character initially introduced and presented? What are the key details of the character's exposition? What are the character's relationships with other characters? What are his/her character interactions? How does the character develop or change within the story? What is the character's evolution? What key role does the character play in the development of the plot and one or more themes in the story? How has following the character closely influenced your reading of <i>A Wrinkle in Time</i>? Students either write an explanatory interpretation of their character or develop a multi-media presentation that uses images and key quotes to present their view of the character they have studied closely. Students share and discuss their character portraits, and reflect on what they have learned about characterization and the other elements of fiction, close reading and claim making, and the novel's rich themes 	<p>Final Assignment Handout (teacher-developed)</p> <p>Organizing EBC Tool</p>	Writing Partners/Teams
POSSIBLE EXTENSION ACTIVITIES		<ol style="list-style-type: none"> Students do a close reading of either or both of the supplemental materials included in the Square Fish edition of the novel: Anna Quindlen's introductory "Appreciation" and Madeleine L'Engle's Newbery Award Acceptance Speech. Students discuss or write about a key quotation from one of these texts and its relationship to their reading of <i>A Wrinkle in Time</i>, for example the following quotation from L'Engle's speech: <p>"Because of the very nature of the world as it is today, our children receive in school a heavy load of scientific and analytic subjects, so it is in their reading for fun, for pleasure, that they must be guided into creativity. There are forces working in the world as never before in the history of mankind for standardization, for the regimentation of us all, or what I like to call making muffins of us, muffins like every other muffin in the muffin tin. This is the limited universe, the drying, dissipated universe that we can help our children avoid by providing them with the 'explosive material capable of stirring up fresh life endlessly'"</p> Students compare their experience in reading the novel with either: <ol style="list-style-type: none"> The experience of watching the movie adaptation of the book The experience of reading the graphic novel version of the book 	<p>Forming EBC Tool</p>	Class Discussion